UPSTAIRS BULLETIN

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In reciting my many health traumas that required surgery at Wesley Memorial Hospital to a young intern, I began to feel like the proverbial cat with nine lives. Ordinarily, I am not one to talk about them but when a doctor goes over your body - each scar requires an explanation. My February sojourn left no scar on the body but it did on my mind. Now four months later, after my most recent biopsy, I am grateful to Dr. Wendell for his expert work. All tests were negative. I have long realized it would be difficult to leave Chicago where there are so many fine doctors who have done so much towards repairing my machine.

Before this all came up I was in the midst of planning the next Bulletin and somehow it was all I could do to finish what had to be done each day. Not that there were no distractions - there were. The Rockford performance of "Weeping Willow" was really a trial run for the Chicago concerts. With a very meager rehearsal and sandwiched in between a wierd combination of "non-ballets", it must have seemed like a Western Melodrama as one self-styled critic was unkind to say. In between ballets with nothing to say - (let alone dare to speak words as "Willow" did) and choreographed on pretentious catatonic movement - a story ballet based on a morality play was dreadfully out of place. Despite the quiduncs we had success with the more normal part of the audience.

The three Chicago performances went off in great style where the proper balance of ballets and dances did justice to everything. Many people thought this was our best to date - certainly many new untried personalities came to the fore. Most outstanding among the girls were CAROLYN COWIE, INES LAIMINS, VICTORIA PELUCHEWSKI, MORAG MAC KENZIE and STACEY RAFFENSPERGER. It was also a pleasure to see CARREN HARTE back on the stage. Miniature GIANA MURGIS almost stole the show in the children's Polish romp. The boys were the best all-round group we have had in fifteen years and did themselves proud. Top honors went to CHRISTOPHER ADAMS and HANK ADAMS. One thing noted by everyone was the efficient, calm atmosphere back stage due to OMA COWIE and MARY LOUISE ADAMS' help - something we have not had in years. Mr. STONE's "Party Play" was a genuine hit with all.....and all eagerly await its finish next season.

The programs, no sooner packed and put away, before JOAN LAWSON of the Royal Ballet School in London arrived to teach for her third year in the school. The teachers course drew from the eastern seaboard - south to the Carolinas and the entire Midwest. Chicago teachers, accept for those who study regularly with Stone Camryn, were as always not around -- does this indicate something? The first week of the Summer Course, Miss Lawson taught the 12:30 class each day (40 strong) and in this class we were interested in the quickness of our students in picking up combinations (from little SHEILA FURCICH to the incredible INES LAIMINS) from the work of another teacher - even though this teacher is English - "not always that easy to understand". As KIRSTEN RALOV with HENNING KRONSTAM will head the Royal Danish Ballet Company next season, this will assure the continuation of the beautiful Bournonville style that has been the foundation of the Danish Ballet's success. How very wise they were to realize this.

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Odd, in a lifetime, what circumstance, chance, opportunity and luck can do toward patterning one's entire life. There is always a point in anyone's life when one faces a forked road -which one to take? Are we responsible for the one we choose, or are we driven by

which one to take? Are we responsible for the one we choose, or are we driven by some astral force beyond our control?

The depression of the 30's had much to do with our settling in the Chicago area. After four glorious years with the Chicago Civic Opera Company, our world fell apart with no other means of a livlihood other than teaching. At the time we were grateful for it, and in time grew to enjoy it. Now after fifty years in the dance profession, mostly in Chicago, we ask "what support or gratitude has this city - or its press - given us for our efforts?" For the past three years NICOLE FINITZO and myself have worked to get some sort of Foundation support for the school with little or no success. Repeatedly, we have heard lovely compliments about the School's reputation and its worth to the City - but no money for any kind of Dance education. When we had about given up the Chicago Community Trust Fund - after great deliberation and the intense interest of one gracious young lady - JOY BEATON - on their staff, success was in sight. We can now report - - "The Stone Camryn School of Ballet is pleased to announce that it is the recipient of a grant from the Chicago Community Trust. The funds are being given to Stone Camryn to assure the future preservation of the School in the same tradition of excellence that has been maintained since its founding in the spring of 1941. To make this goal a reality, the School has hired DOLORES LIPINSKI who will become a full-time member of the teaching staff of Stone Camryn in September of 1977.

We are extremely happy to have DOLORES who began her training in our school as a child in 1948. She is thoroughly schooled in the principles of the school from that time up until she reached professional status. Her performing began with lead roles in Stone Camryn programs and tours and later with the Page-Stone Ballet and the Lyric Opera. In the profession she had traveled and danced throughout Europe and most recently in South Africa. Of major interest to the school is her continuing study with teachers like Pereaslavec, Griffith, Danielian, Wilde and Melissa Hayden, Richard Thomas and Barbara Fallis, and Henning Kronstam of the Royal Danish School. All this invaluable training, coupled with her work at Stone Camryn, makes her an admirable choice for the School.

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STUDENT NEWS

It was a bit more than luck that got the contract for SCOTT SCHLEXER in ABT. His potential is great and he is quick to learn new work - and lets face it - he is good socially - it all ads up. DIANE & DAN REILY have signed contracts for the Ballet company in Basil, Switzerland, where they start rehearsals in August. We hope to see them when we are in Lucerne.

We regret not being able to see JOHN NEUMEIER'S Festival in July. Ann Barzel will be there to report on it. JOHN recently accomplished the impossible by making a successful Ballet out of "The Legend Of Joseph" in Vienna. The ballet has always been a failure in all attempts in the past 60 years. The very boyish picture of Leonide Massine over my desk was in the original production.

CHRISTOPHER ADAMS is rehearsing to replace John Landowski in "Fiddler on the Roof" at Candlelight for a run over the summer. Later he will join the International Illinois Ballet Company in Champaign.

DAVID ADAMS is doing the New York bit and struck it lucky - moneywise - by being in the TV version of "Giselle". WENDY LEO also in New York and studying at Julliard. SHARON BIRTHWIRGHT leaves a scholarship at ABT for one at the Dance Theatre of Harlem. Glad to hear that MARY RANDOLPH has fully recovered from her accident and is back dancing in the Eliot Feld Ballet.

DEAN BADOLATO drew rave reviews for his "Bluebird Variation" dancing with the Eglevsky Ballet Company. We had a short visit with DARRELL NOTARA on a teaching engagement with his wife - he now has his own school in Andover, New Jersey. It has been rumored that

CINDY LOGAN is dancing in a Las Vegas type show in a Florida Supper club. DEBBY RIDLEY seems happily ensconced in the Milwaukee Ballet Company. MARK TRUDEAU was mentioned in the last Dance Magazine as having danced a lead role in the Israelian Ballet Company. RAY CHAPPATA just recently returned from a three week tour in Germany and Switzerland. RAY won second place last year in the World Championship for roller skating. He has made great strides in dance in the past year.

The Pittsburg Ballet has signed two Stone Camryn dancers. LAUREN ROUSE as a soloist - a very lucky company to have her. NANCY GLYNN also signed with that company. DARLENE CALLAGHAN is dancing with a group out of the New York City Ballet this summer in Saratoga. We are all looking forward to the Stutgard Ballet in July.

This has been a very dull ballet season - some very good dancing, but amazingly dull and without any personality. It is hoped they will bring up the standard. Our school is fortunate in supplying the supernumaries for their stay in Chicago.

VACATION TIME is just about upon us and we can hardly wait. July 31st we fly to London, where we will be for five days and then a tour to southwest England and back to London where we will fly to Munich, Germany. Will be there for another five days just enjoying the gorgeous city. Next, to Lucerne, Switzerland with a tour of that country before we head for home and we hope this will blot out some of the troubles of this past crazy year. Most of us will welcome with open arms....1978.

DISCIPLINE

Lack of discipline is the curse of half of the world today - many still have a silly notion that discipline curtails their freedom to do as they choose. The dictionary defines it --"training the mental, moral and physical powers by instruction, control and exercise." Little can be realized unless there is some control involved. In no way can this hamper any individuality of the student who must realize that his natural instincts for freedom are really not WHAT freedom is all about.

FREEDOM

Another very misunderstood word. Defined in the dictionary - "freedom refers to the right or opportunity to do as one pleases". All well and good, BUT, what it should read is - "freedom refers to the right or opportunity to do as one pleases - AS LONG AS IT DOES NOT INFRINGE ON THE FREEDOM OF ANOTHER."

Total freedom is complete control - of the mind - the body - and one's actions and relations to others. And this is what discipline is all about.